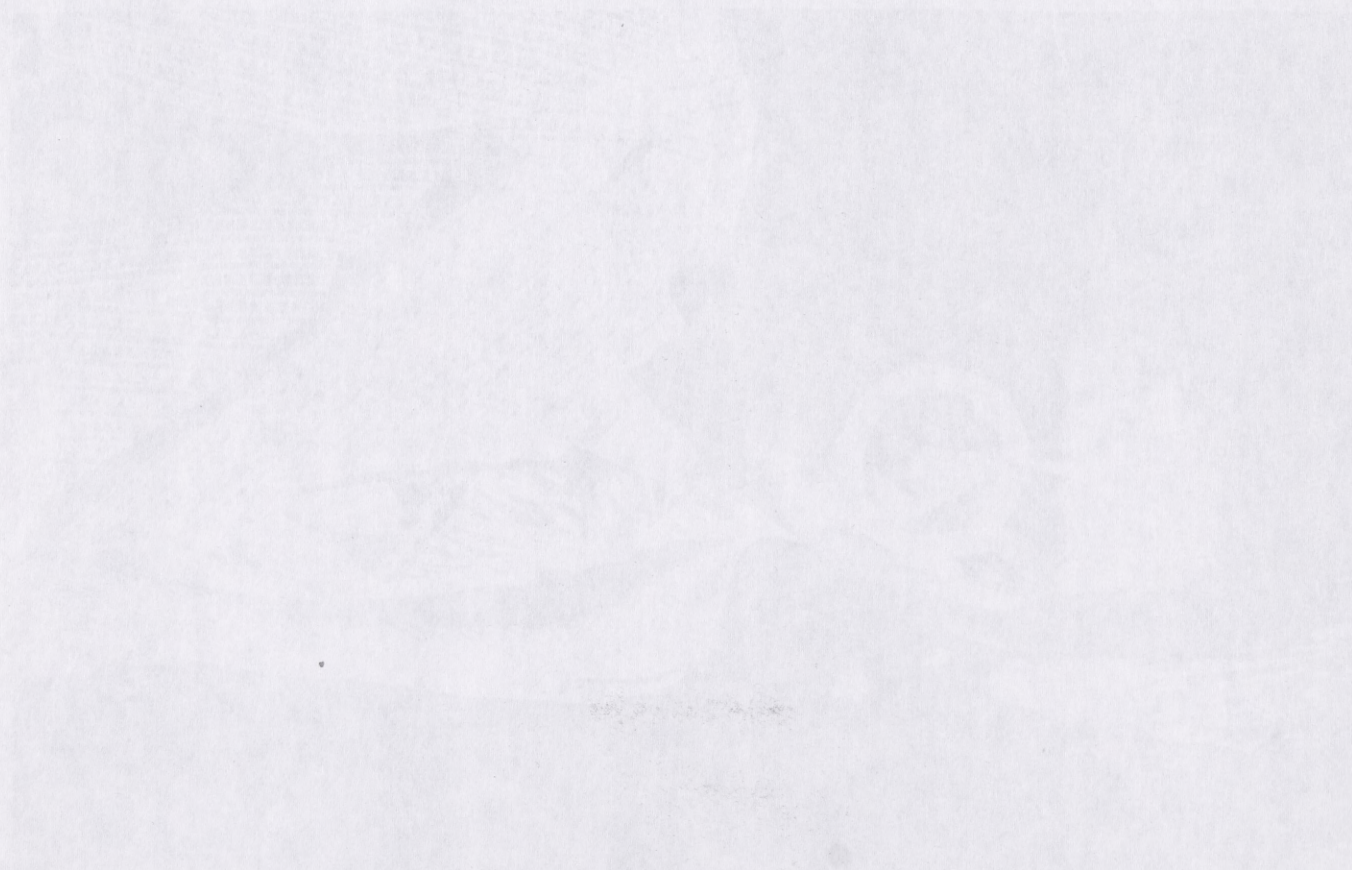


ANNE BREMER MEMORIAL LIBRARY
SAN FRANCISCO ART INSTITUTE





history; formation and origin of the word

There is a given set or sequence of phenomena on earth, and the different peoples responded & reflected them in the formation of language. All heard with the same ear, saw with the same eye, yet interpreted differently. For instance, the chinese word for the sound that a dog makes when it barks may be different than the western one, but they are related in that they sprang from the same source. It would not then be remarkable to note similarities in the words denoting the most primal of human needs, the most primal of human responses to the environment. The secrets of the universe are hidden in the very words we use every day, and the structure of the language.

It has been observed that the first sound made by the infant is 'm', and that in all languages the word for 'mother' begins always with that sound. Though the method can be used to excess, many of the links in our language are to be found in the relationship of the homonyms, and the contraction of words, which is part of the actual evolution taking place in language today.

By their African heritage, the Black People in this country have brought into their usage of English different concepts of grammatical structure that reveal the underlying concepts that are the bone structure of English. In the African languages, the plurality of the subject did not require a different form of verb. Applying this to the verb 'I am' (the primal response of the infant to his environment: self-awareness) we have a variance on the usual sentence structure that lends perspective to something we are so close to we can barely see. It is different, but hardly accidental. So in the vernacular, we hear,

'I is goin' somewheres'

which naturally evolves, merging the vowel with the consonant to form,

'I's goin' somewheres'

and is heard literally,

'Eyes goin' somewheres'

It is interesting to note what happens in taking another formula and applying it to an existing language.

The Indians (in India) maintain that their language is sacred, that the very sound of the words corresponds exactly to the divine impulse in heaven which these words name, and that meditation and repetition of these sounds (particularly the names of god) bring the individual into the realm of awareness of the divine.

The fact that 'OM' is the sound of the universe has already been proven, and who knows the heights or inner depths meditation on that could take us. But take the sound 'OM', 'AUM' and see where it appears in our own language, and others.

English: HOMINYM, HOME, HOMMAGE
French: HOMME (MAN)

All languages are sacred, because where did all the words come from? The same source. The written word itself is another visual and physical reflection of that. The fact that letters themselves evolved from hieroglyphics, later denoting the different syllables of speech, still points back to the origin of which is the picture of which the letter is the symbolic and ideally the summation of that concept visually represented. The artist of the picture became the creator of the written word.



Take the ancient Chinese glyph denoting sun. It is also the ancient Greek glyph that is used today by astrologers to denote the sun. It is obvious to us, as well as the Chinese and the Greeks, that when we look into the sun we see a ball of light, not a circle containing a dot. Taking into account that hieroglyphics are a conceptual language, we can safely suppose that there was an underlying reason for this.

The structure itself in nature as that of the egg, described in the I Ching* hexagram 61, Chung Fu "Inner-Truth" (translated directly "inner turning point") the Chinese character "fu" is actually the picture of a bird's foot over a fledgling.

"An egg is hollow. The light-giving power must work to quicken it from the outside, but there must be a germ of life within if life is to be awakened."

If these things seem to demand further explanation or proof of relationship, let me offer this:

Open-minded thinking is that which is receptive to change. Anything else is merely the function of our tight little conclusions on the nature of reality -- the fact remains that at any given time we may come to an understanding of the universe whereby we see that we must alter our course of living, or approach to life, in order to be in harmony with that.

Perhaps an inquiring response to any given phenomenon would be to observe that it is so, and to seek ways of understanding why.

-STAR

NOTE: THE THIRD WORLD ASSOCIATION IS IN THE PROCESS OF COMPILING TWO RESOURCES-

1. places, spaces available for exhibitions
2. a listing of grants and foundations.

ANY HELP BY WAY OF NAMES AND PLACES SHOULD BE DROPPED IN DAVID WATANABE'S BOX IN THE RECEPTION OFFICE OR FOR MORE INFORMATION REACH DAVID IN HIS OFFICE ON WEDNESDAYS.

*Wilhelm-Baynes edition

FLASH

NEW NAME S.S. (STUDENT SENATE) HAD IT'S FIRST MEETING TWO TUESDAYS AGO IN STUDIO 26, WILL MEET THERE AT 4:00 EVERY TUESDAY, OUT BY 6:00.

ELECTION RESULTS

CO-CHAIRMEN

JAN MEDINA (undergrad sculp)
JEFF DREYER (same dept.)

TRUSTEES

DEBBY GUMMERE (undergrad photo)
BERNARD PEYTON (printing grad)
JOHN THOMAS (film grad)

FINANCE COMMITTEE REP

JOHN THOMAS

DEVELOPMENT COM. REPS

LESLIE ROBBINS
GORDON SIZELOVE (painting undergrad)

GOVERNANCE COM.

DEBBIE GUMMERE
JOHN THOMAS

SEC.

SUSAN BRODIE

ROBERTO JUAREZ AND MARUSHKA KURYLO WERE APPROVED AS CO-EDITORS OF THE EYE.

Now that the 'Eye' is once again operating, we welcome your support. We need writers, grippers, printers, visionaries, photographers, dreamers, layout people... The content is unlimited and the format is open to changes. The 'Eye' has been awarded a reasonable budget for the semester and we (the Editors) hope to publish bi-monthly. Since the paper is free, it is available for the purpose of providing a voice on issues, events, programs - in school and out. Contact Roberto - 861-7649 or Marushka - 626-1825, for further information - or - leave things with Diane Harsh (in Admissions Heights SFAI). The deadline for contributions will be Friday Feb. 28, since we intend to deliver Friday, March 7th.

To the Students of the San Francisco Art Institute --

I sat down to meditate on this whole thing. First I heard the instructions: open, relax. Later: enjoy. Then I had a vision:

Arnold in his office, but really inside his mind. Like an architect he was building a model, in his mind: White exterior walls. Pristine white corridors - like a crystal honey comb. It was a school. It was the Art Institute, transformed.

It was smaller. It hummed efficiently. There were fewer people. They were giving out dynamic 20th and 21st century ideas to small, ecstatic groups of awed listeners.

The eyes of the world were upon this crystal hive. It was once the funky, beautiful Art Institute. Now it was Mecca.

I smiled, enjoyed.

Then I saw today's Faculty Senate, in my meditation. Two or three of them were conservative enough to stay at Mecca - for a while. The rest had craziness, or flamboyance, or were not well known. They would go - rather quickly.

I smiled.

How about me?

No comment. (That was how the vision was.)

Later, after the meditation, I thought of my friends Wallace Berman and George Herms, their funky, wonderful lives. How they've been enthroned recently by the art Establishment. But they are loose, beautiful people. They could never step inside that hive.

Could Buckey Fuller himself come in?

There is really only one problem, one issue: Diversity. Not only of faculty, but of students. Do you want a broad, loose spectrum of teacher-artists; do you want a broad spectrum of students, races, socio-economic backgrounds, everyone welcome whether they can pay the full tab or not? Or do you want a tight ship with a small, high-powered crew? Clean, respectable, everybody paying their own way - no third world, no high percentage of scholarship people?

Its totally up to you, you know. It's not like State College where a tuition strike means nothing, where all the money comes from the governor. You pay almost all the bills here. Do you want the kind of faculty you have now, or do you want a smaller, more reputable, more academic faculty?

The ball is in your court.

You have to protect your faculty, because politically we're babies, much less courageous than you are. But they're beautiful artists, most of them.

Either that - or you have to tell Arnold: Go! Give us the pristine 21st century white Mecca.

There really isn't anybody with power at the Institute but Arnold and you.

Have a ball. It's only life.

The Film faculty strenuously objects to the two main proposals for reaching Mecca: a ranked, unequally paid faculty. And larger full-time teaching load for some teachers, inevitably necessitating the reduction of the total number of faculty members. Those two proposals are where we draw the line.

On those two issues we see the present spirit and tone of the Art Institute resting, now rather shakily.

I recommend that you draw the line, as quickly and as forcefully as you can, on those two issues. By doing so, I believe you can preserve what is best about this school, while still reserving all the latitude in the world for changing its deficiencies.

I recommend that you quickly seek out and sign the petition that is circulating on these issues.

- Larry Jordan
Chairman, Graduate
Film Department